

heavy

rotation

Issue Number Five, \$1.50 U.S., \$3 foreign

All You Can Eat
Audio Reviews
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Opinions

Page two kinda shit

Welcome to Number Five. With this issue, Heavy Rotation takes the circulation jump from 1,500 to 2,000 copies. Also with this issue, HR goes to newsprint. Response to HR has been pretty good. If I can grab a few more advertisers, the next issue may go up to 3,000 issues.

A lot of people have written and called to ask if I can trade releases. The answer is maybe. I don't know unless I see what you have to trade. I will trade multiple copies of Heavy Rotation for multiple copies of anything you have that I think is good. I will trade for other zines, records, cassettes, CDs, videos, t-shirts -- pretty much anything music-related. But, write first to tell me what you have. If possible, send a sample. Chances are samples will be reviewed in the next issue. And anything I end up getting multiple copies of will be listed in the Sound Idea Distribution catalog. I may also be willing to trade ad space for releases or for ad space in other zines. Make me an offer.

Heavy Rotation and Sound Idea are still run by just one person -- me. I will continue to do both as long as it is still fun. That's what it's all about.

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On the cover: Myronosaurus Rex of All You Can Eat.

On the right: The editor says, "Stifle yourself."



ALL You Can Eat

Dateline: July 1993, Milwaukee

I remember the first time I met All You Can Eat, San Francisco's international ambassadors of funcore. I was the roadie for Tampa's Lazy Susan on their first U.S. tour. We were to meet AYCE in Milwaukee at a dive called Quarters and play together for the next two weeks. That night, despite the shittiest sound system and the smallest stage I'd ever seen, AYCE managed to kick out the jams like nothing I'd ever seen. Sure, they were sloppy. Sure the new bass player was still learning the songs. Sure, singer Devon Morf almost knocked himself out on the club's low ceiling. Gee, I really don't know where I'm going with this, but AYCE were 100 percent energy -- from the second they started until they stopped. That's the way it was every night of the tour, big crowd or small.

After the show, we went to a convenience store, just blocks from the late Jeffrey Dahmer's house, and shot the bull over junk food. I took an immediate liking to these San Francisco freaks.

Dateline: October 31, 1994, Tampa

All You Can Eat, immediately upon returning from an extensive do-it-yourself world tour, embarked on their fourth U.S. tour with fellow San Franciscans, Hickey. I caught up with them in Tampa at The Blue Chair. The following interview took place with Devon in my van just before the show.

All You Can Eat is:

Devon -- vocals, planning, worrying and humor.
Myron -- drums and owner of the dinosaur suit.

Danny -- guitar, vocals and sex appeal.
Craig -- bass and wearer of dresses.

HR: Alright, Devon! Tell us about All You Can Eat. How long have you been together, how many line up changes have you had, how many records have you put out and how many tours have you done?
(Much laughter at the run-on question.)

DM: It started in November of 1989 but it wasn't really a functioning line up until the summer of '91 when we put out our first 7" and did our first U.S. tour. And we've had like -- Craig now is our sixth bass player and Myron is our second drummer and Danny and I have been in the band the whole time.

HR: How many records do you have out now?

DM: Well, we have two CDs, one 7" that's just us, I think five or six splits and uh, we're on like four or five compilations.

HR: You guys travel quite a bit. Do you book all of your own tours? How does all that go? I know you just got back from Japan and Australia. That was what, your third time in Japan?

DM: Right, third time in Japan. We've done four U.S. tours, two Japanese tours and then we did a tour of New Zealand, Australia, Thailand, Hong Kong and Japan. Um, I booked the first three U.S. tours. The third one was with help from Rob from Lazy Susan. And then, this one, Matty from Hickey did because we were out of the country and couldn't do it. Um, basically, the way that we tour other countries is the way that we tour the U.S. Which is, friends that we have contact with that do fanzines or distribution or other grass roots-type of operations -- we contact them, they set up shows. All we do is bring our back packs and our guitars and a snare drum. Borrow equipment. In Australia and New Zealand, we had our friends screenprint our t-shirts for us because otherwise there would be a 50 percent tax on the shirts if we brought them in. They drive us around in their own vans and stuff. So, it's really similar to doing it here.

HR: But it would be too expensive for you to try to book a European tour or a Japanese tour on your own. So, you just sub-contract out to other people. So, you would call somebody in Japan and say, "Get me five days."

DM: Right, that's how it would work.

HR: And it's worked out pretty well? Have you got into any real shitty situations?

DM: Um, this tour there were a lot of problems, but considering the undertaking and the amount of time and the number of places that we're visiting, I think it worked out pretty well, even though every tour we do is a learning experience because we do have some notoriety but on the other hand, nobody owns our records really unless they're our friends and know us. And it's not like we have distribution so it's more like people have just heard our name but aren't really familiar with us. We're not like a huge band anywhere -- we're just like internationally obscure. But, like in Japan, my girlfriend would book our tours. This time they brought in an outside booking organization and they kind of sucked.

HR: Did they take a lot of your money?

DM: Yeah. They lied. Like, the last show, because Osaka was cancelled, they didn't give us any money -- which kind of makes sense -- but they had no consideration for us. All they were concerned about was the money that they'd lost -- because there was a typhoon -- and they didn't accomodate us in any way. They were just like, "Oh, typhoon. Show is cancelled. Get out of here." And like, we...

HR: Did you initially finance your own plane tickets and visas?

DM: Yeah. The visas for all of the countries were free. But the plane tickets were \$1,910 per person.

HR: Wow. That's pretty good!

DM: Yeah. Being located on the west coast is pretty good. Because in Australia we were caught by immigration because we didn't have proper permits, Propagandhi and us were detained for four to five days, missing our first three shows. And then we had to pay all of the proper fees and stuff, so we ended up losing some money there. And then, because we lost the show in Osaka, we lost some money there. but, still, the amount of money that we did lose was less than the amount of money that it would be if we stayed in America for two months. If we had any more notoriety -- like if we were on a label like Lookout, Ebullition -- we would have been able to break even despite the problems.

HR: So did you or didn't you break even?

DM: We didn't break even. We lost some money. But the factors that caused us to lose money were totally out of controll. Being turned in to immigration and a typhoon -- there was nothing we could do about it.

HR: How much did you lose on the tour?

DM: Three thousand dollars.

HR: (Whistling, "whooh" sound.)

DM: But that's for two months. That's \$750 per member. But to live in San Francisco it's like \$900 for two months.

HR: So, you got a paid vacation!

DM: Yeah!

HR: All around the world!

DM: Right! And we never starved. All of the shows were really good. I mean, our first Auckland (New Zealand) show was 400 people. One show there in a really obscure little town was like 15 people, but besides that, all of the shows were between 30 and 150 with the two Auckland shows, one being 400 and one being 300. In Australia, every show was between 150 to 400. You would have loved Australia. Every kid there had either an Infest shirt or a Dropdead shirt.

HR: Did you have guarantees?

DM: No. We've never, ever asked for a guarantee. We just put our faith in our friends and stuff. And like I said, it's always a learning experience for us. I think the next time we undertake a new thing, I'm sure there will be new problems that we didn't foresee, but I think that our whole goal is to travel and to see as much of the world and meet as many people as we possibly can and so far, we've been lucky to break even or lose a little bit of money and...

(Some drunken idiot walks up to the van and disturbs the interview.)

Drunken Idiot: Hey, man. Don't you work at...? No, you don't work at the Spaghetti Warehouse (Huh? -- ed.) you just looked like some people's car. (What? -- ed.)

(Laughter from me and Devon)

DM: Well, uh... we'll just continue we like dig ourself so far into the hole. That's the only reason we'll stop.

HR: Do you all have real jobs at home?

DM: Yeah. Myron works for a film company doing commercials. He like, does a bunch of different commercials and stuff.

HR: Will you get your jobs back when you return from tour?

DM: In the past we did. Right now, I'll be unemployed. But, pretty much I used to install computers or do telemarketing. We all had jobs that paid over \$10 an hour, so we kind of had yuppie jobs, so we were able to afford...

HR: To save up enough to go on tour and then quit your jobs?

DM: Right. But most of us are able to go back to our jobs. But I really think any band could have done what we did and broken even or made a little money. Anybody, like, Spitboy. Bands that have a grass roots, DIY ethic but they do have some name recognition. A band like Offspring or Rancid, \$2,000 is nothing. They could go all the way around the world and play the most obscure places.

HR: What's the best place you've played so far? Or the most unusual?

DM: I don't know. It's all really...Thailand was just insane.

HR: Why is that?

DM: It's just such a different culture. Such a different place. And we played in a compound, like a UN compound to all of these ex-patriate kids whose parents worked for the government and stuff like that. And so, uh, but then we'd go down and hang out on Ding Dang Road with Doc Mohawk and all like these total Thai punks. Seeing the differences, like all of these people that would identify themselves with punk rock and seein' people living in total squalor and depravity and then seeing these clean cut kids living in all of these nice houses.

(Guitarist Danny Buzzard walks up and does a death metal grunt.)

HR: So, you guys live for the touring lifestyle, huh?

Danny: It would be cozy in that van.

HR: Hey, man. We're doing an interview!

Danny: Oh, well... (Walks off.)

HR: So, you guys like to tour.

DM: That's the impression that people get, but we do all have jobs. We're all going to go back and work. But this is like the longest we've ever been out. This will be like three months. Band moral was always up and we always ate well and we always had a place to stay.

HR: What's the largest show you've ever played as far as attendance?

DM: This time in Tokyo was probably over 1,000. And we've played with The Bosstones twice to more than 1,000.

HR: Somebody told me that All You Can Eat is like Metallica in Japan.

DM: (Laughs) No! That's not true. The greatest thing about Japan this time was we got to have like over 50 people on our guest list. It was just like neat.

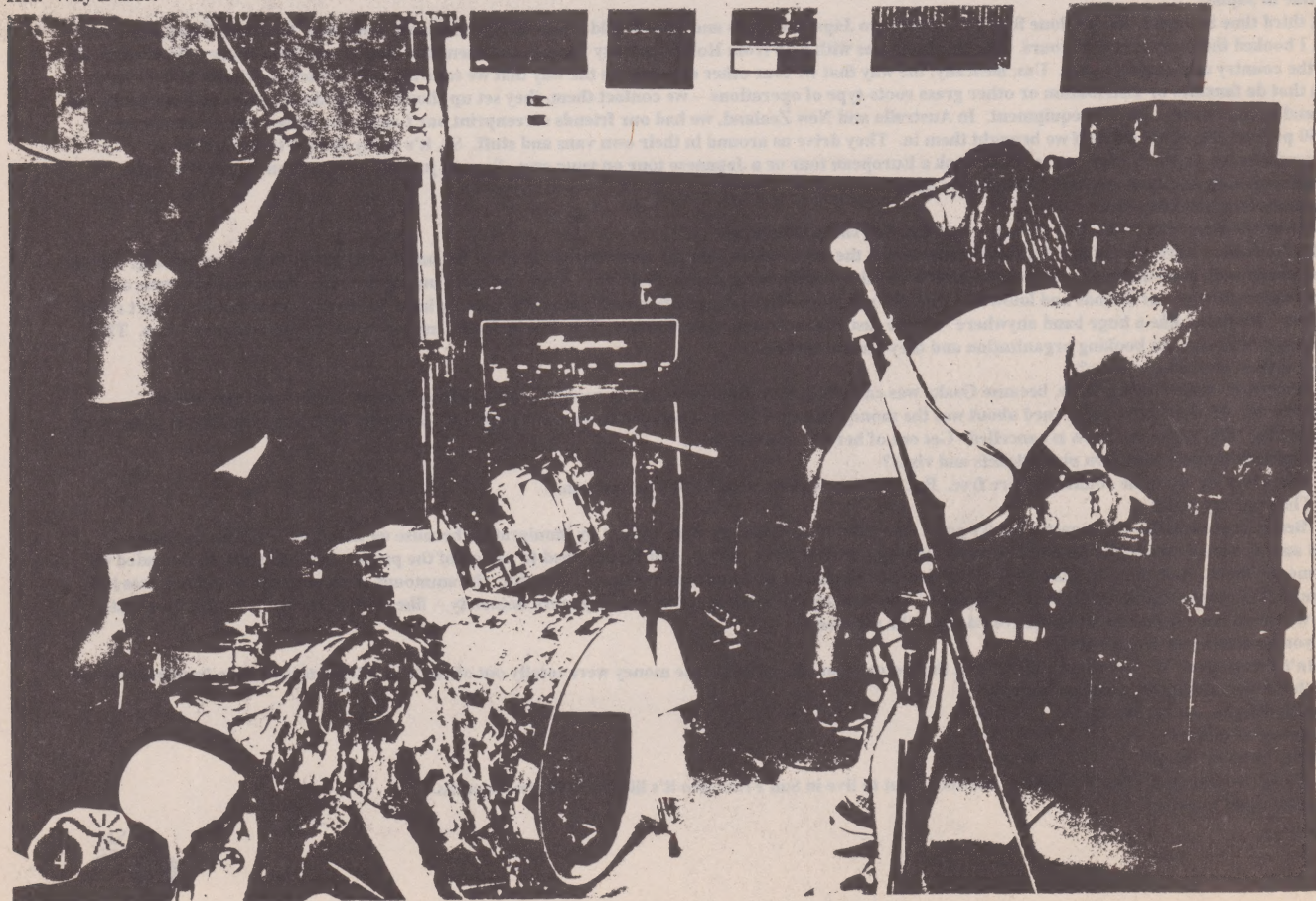
HR: Having your own cheering section?

DM: Yeah! I think that people have a notion of rock stardom because we get to go to all of these countries, but, like... it's not necessarily that way.

It's just that in these countries people are not as jaded and not as many bands tour there so people are really supportive. And also, these countries are smaller. Australia is the size of the U.S. but there's only seven major cities and I think the entire population of Australia is the same as Los Angeles.

HR: So, people are more appreciative...

DM: Like when we played Auckland, New Zealand, 400 kids came out to an all ages show which was like \$6 New Zealand, around \$3.50 U.S. And those kids came out because they were so behind there -- well, not really behind -- they didn't know who Green Day or The Offspring were or anything like that. And they just thought it was the coolest thing for a band to come over and play this affordable all ages show. So, they came out of the



woodwork. Whereas when DOA and NoMeansNo and All played there, they played for much more and their draws were between 30 and 100 people. So, we ended up getting more money by charging less and getting more of a crowd than these larger bands.

HR: They appreciate the DIY ethic.

DM: Right!

HR: Well, what's the future for All You Can Eat? How much longer are you going to be on the road?

DM: We have two weeks left in the states. Originally, we were going to play to Miami and fly to Puerto Rico. But, the election week was going on there and all of the bars were closed. So that's been postponed indefinitely. And, at some point, we're supposed to go to Brazil and Argentina with NOFX and, possibly Bolivia by ourselves because we have lots of pen pals there.

HR: South America has got to be nuts!

DM: Yeah, I've been writing. I have a lot of pen pals down there.

HR: I hear a lot of packages and mail never makes it to its destination in South America.

DM: Right. And for some places, like Argentina, I have to get a courier that insists on having it signed for.

HR: What's the scariest place you've played so far?

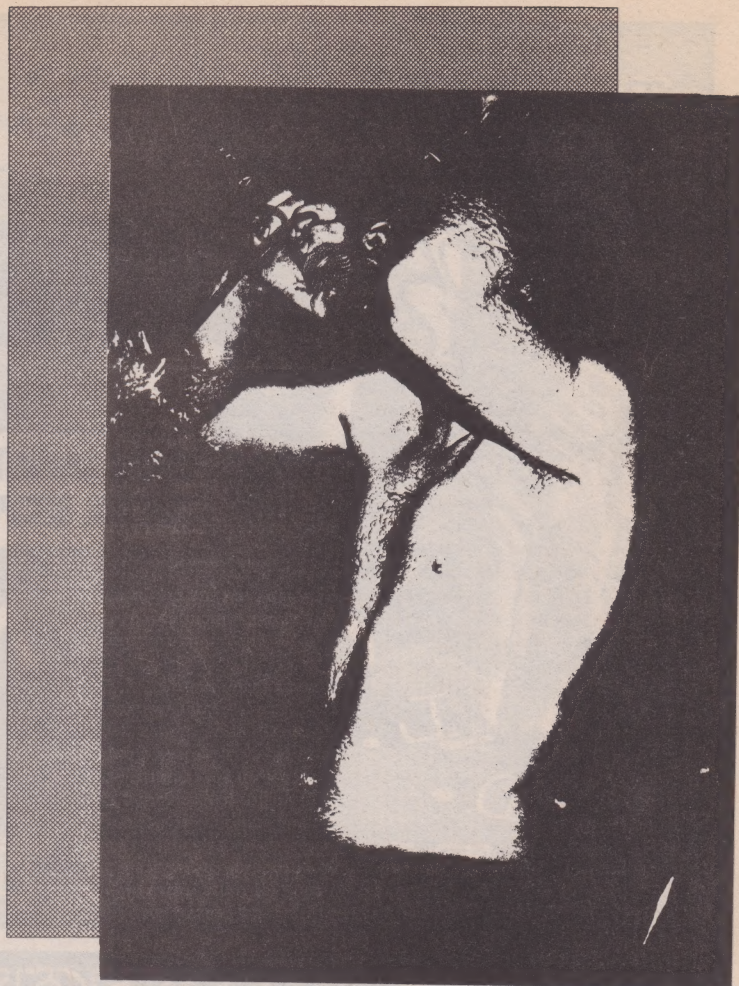
DM: New Zealand and Australia can get pretty hardcore. In New Zealand, people are very vocal and if they enjoy a band, they insult them. So, it took us a pretty long time to get used to us. People would be heckling and then afterwards, they'd come up to us and say, "Great set!" And we thought they were just trying to pick fights.

HR: Did they spit on you?

DM: No. People didn't spit on us, but there was this one guy in Australia that I thought was fucking with me, but later on I found out he wasn't. It was getting pretty confrontational. And that night, I had put my knee through a pint glass and I had blood streaming down my leg. Drinking age there is like 18. You'll notice these subtle differences in attitudes. The people in Hong Kong were awesome. We had only one show in Hong Kong, but we ended up playing seven! We ended up playing a jazz club with all of these jazz bands. And that was a real rewarding thing. We played this one show in Hong Kong where it was an open mic night and we convinced all of the locals to mob this open mic night which was really in a yuppie bar. So, all of these kids show up and all of them were underage and people were going crazy. The PA was getting knocked all over the place. Tables were getting knocked over. It was just awesome seeing all of these older people getting into punk rock. When the night was over, the club owner said, "I just want to thank you guys, because this was the most people we ever had in the club, the most the bar had ever done and people just left this place smiling." And that was a real rewarding thing. We'll play a place where there is no punk rock. And it usually goes over pretty well.

HR: I think you have a way of winning over the crowd. Is there anything else you'd like to say?

DM: Not really. Just thanks for the interest. If anybody wants to write us, please do so.



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Book Reviews

Myth-informed, by Paul Dickson and Joseph C. Goulden

If you think that sex clears up acne or that the sewers of New York are teeming with giant alligators, you are not only a dumb-ass, you're myth-informed. Dickson and Goulden categorically debunk commonly held misconceptions ranging from food to law to sex to medicine. Myth-informed is a great little primer that can set just about anybody straight on one thing or another. And to think that all of these years I thought no two snowflakes were alike!

The Vanishing Hitchhiker, The Choking Doberman, The Lusty Baby and Curses, Broiled Again!, by Jan Brunvard

Did you hear the one about the babysitter who kept getting all these weird phone calls and she had the cops trace the calls and then the cops called back and said, "Get out of the house!", 'cause the calls were coming from inside the house on a separate line? Or the one about the lady who found a rat in a Coke bottle and Coca-cola sent her \$10 million to shut up? Or that McDonald's cuts their beef supplies with earthworms -- or is it horse meat? Or that a spokesman from Proctor & Gamble went on Donahue to confirm that P&G is in allegiance with the devil? Or that Mikey from the Life cereal commercials died when he ate Pop-Rocks and drank a Coke? Or that Jerry "The Beaver" Mathers died in Viet Nam?

So did I! Unfortunately, they're all urban legends -- modern folklore -- that continue to grow and change with each telling. Brunvard is a college professor who studies urban legends and tries to determine where they get started. These four books are jammed with variations of stories that have been making the rounds for the past 75 years or so. Almost none of them have any credence, but they're still fun to read. The regional differences in some of the stories are interesting. Brunvard supplements his text with tenth generation photocopies of flyers and the occasional newspaper article in an attempt to pinpoint the source of some of these fun legends. But, seriously, a friend of a friend told me about this couple that were making out in a parked car and they heard on the radio about an escaped mental patient with a hook for a hand...

Secret Life, by David M. Jacobs, Ph. D.

Secret Life is the most riveting, detailed book I have ever read on the subject of alien abduction and I have read plenty. Jacobs has interviewed more than 60 abductees under hypnosis. All of the abductees tell similar stories. Some of the accounts appear verbatim in script form, giving the reader the feeling of being in the room for the interview.

The stories are bizarre, intriguing and ominous. Abductees tell of physical examinations that include sample taking, probing and measuring. They report mental exams in which the aliens stare deeply into their eyes and "steal" thoughts, memories and fears. Spookiest are the reproductive procedures, in which eggs and sperm are taken from humans to grow genetically-altered fetuses.

With the UFO phenomenon gaining more mainstream acceptance, you should really check out this book.

Crazy Cock, by Henry Miller

Miller is considered by many to be one of the most important American authors of all time for his brutal honesty and vicarious dialog. Miller is best known for the controversial novel, Tropic of Cancer, which was considered obscene by many and banned in the U.S. until 1961. Crazy Cock was written in the early 1930s, before Tropic of Cancer, but was not published until 1991 when biographical researchers found the manuscript.

Miller biographers and literary experts say that it was during the writing of Crazy Cock that Miller developed his literary voice. But what do I know? I just read the damn book.

This is a semi-autobiographical account of a particularly hard period in Miller's life. The main character of the book is Tony Bring, who, by most accounts is Miller. Tony Bring must cope with his feelings when his wife, Hildred (based on Miller's real wife) begins spending most of her time with a mysterious woman artist named Vanya. Matters get worse when Hildred invites Vanya to move in with Tony and her.

Tony questions the nature of the relationship between Hildred and Vanya. He is met with subterfuge and innuendo. Finally, Tony's suspicion is confirmed. Hildred and Vanya are lovers. The newly-discovered relationship causes many pains, and an ugly, atypical love triangle ensues.

Miller did some hard living and he poured it out in his books. Crazy Cock was a catharsis for Miller. And it was this book that pushed Miller into a whole new style. Read it, you perverts.

Generation Ecch!, by Jason Cohen and Michael Krugman

If you're like me, you're five foot nine and named Bob. But, more importantly, you hate the twentysomethings. You know, Generation X. Slackers. Whatever you call them, they all must die.

Sure, I'm in my twenties -- maybe you are, too -- but I hate grunge. I didn't go to any of the Lollapaloozas. I don't have numerous body-piercings. I don't think THE STONE TEMPLE PILOTS rule, man. I don't think Kurt Cobain was the voice of my generation. I don't spend hundreds of dollars each month on gothic, "underground" comics. I don't watch Melrose Place, Beverly Hills 90210 or Models, Inc. I don't think the death of River Phoenix was necessarily a bad thing. I didn't see Reality Bites. I will never go to a rave. I am not nostalgic for the 1970s, a decade most of Generation X is too young to remember. I don't smoke cigarettes, cloves, refer or hash. I have no desire to shoot smack.

If you're like me, you'll enjoy flipping through Generation Ecch!, which does a nice job of documenting and ridiculing the hip set. This book is rife with humor and the great art of Evan Dorkin. Elsewhere in this fine zine is a scathing diatribe against Generation X and the nothing for which it stands. You should clip it out and stick it to your refrigerator. Then you should boogie down to your local book store and purchase this excellent primer and give it a permanent place on your coffee table.

Flesh and Blood: A History of the Cannibal Complex, by Reay Tannahill

Throughout history, man literally has made mincemeat of his fellow man -- but for darn good reasons! 1. Survival 2. Religious purposes 3. Revenge 4. Less filling, tastes great!

Reay takes the reader around the globe and through the centuries to see how cannibalism was practiced and viewed by others. In most of the Polynesian islands, cannibalism was practiced to exact revenge upon one's mortal enemies. And, by eating one's enemies, one would absorb the enemies' spiritual power, which was called *mana*. However, in some parts of the Pacific, it was only acceptable to eat a dead relative, as a sort of homage.

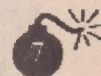
In Fiji, human flesh was more of a delicacy than anything else. They called human meat *puaka balava*, which meant, "long pig."

"Say, George," a Fijian might say to a close pal, "Why don't you and Barb come over tonight for some long pig?"

During the various famines that hit Europe throughout the ages, cannibalism was necessary for survival. Children were the tastiest morsels and often were snatched from public places, only to turn up hours later as delectable roasts or hearty stews.

Meanwhile, in ancient Mexico, people were sacrificed by the tens of thousands to the numerous gods of that region. The yummiest parts, like the heart, liver and the hiney were saved for snacks. Those village elders really knew how to party!

So, whether you have a passing interest in cannibalism or are a die hard practitioner, pick up this book. I still don't see what the big deal is over eating a little human flesh now and then.



Book Reviews

Alien Contacts and Abductions, by Jenny Randles

Randles, a ufologist from England, is the author of several fine books on the subject, including Science and the UFOs. And if that isn't enough, she was a guest on the Larry King UFO special!

Anyhow, Randles has broken this book into many sections to discuss the contact/abduction experience. Early in the book, the author chronicles the history of alien contact, which may go back to ancient times. Randles tackles many of the classic UFO abduction cases, including the Barney and Betty Hill case. The Hill case is a familiar one to most students of UFO study. It is significant because it is the first report of an actual abduction in the 20th century. The Hills' descriptions of their abductions have become prototype of the modern abduction experience.

Later, Randles gets into the different types of aliens reported in contact cases. The most familiar type is the "Gray," or the "Big Heads," as some have come to call them. You've all seen the drawings — large head, huge, black eyes, slit mouth. About 37 percent of all contactees report seeing the Grays. By most accounts, they are the masters of abduction.

The author also explores how UFO cases are treated around the world and how different cultures have come to interpret the cases.

This, Randles latest book, gives a good overview of the abduction experience and attempts to answer some questions. Gripping.

UFO Encounters, by Jerome Clark and Marcello Truzzi

This slick volume is a good first UFO book for those with a nibbling interest in the subject. It also makes a good reference tool for the novice UFO buff.

It covers all the major UFO cases, like the Roswell incident, the Barney and Betty Hill abduction and the Kenneth Arnold sighting. It also chronicles the history of UFO sighting, re-telling some of the more fascinating accounts in side bars and companions pieces. It briefly touches on government projects Sign, Grudge and Blue Book. A good number of pages is dedicated to possible explanations and hoaxes. And, there are tons of great photos, graphics and drawings. This book gives a sort of Reader's Digest approach on a sweeping variety of topics on the UFO issue. Recommended reading.

The Crime of the Century, by Dennis L. Breo and William J. Martin

Richard Speck was an eternal loser. Perpetually unemployed, drunk and alone, he drifted around the country, eventually settling in Chicago. Speck's only moment in the spotlight was in the arena of crime. More specifically, mass murder.

On a balmy Chicago night in 1966, Speck forced his way into a nursing college dormitory and tied up nine student nurses. Then, he calmly and methodically carried them into other rooms of the building to kill them. All, but one spunky nursing student who managed to wriggle her way under a bed and out of sight. She survived to tell her tale and help the police put Speck behind bars, where he died of a heartattack in 1991. Whotta schlump!



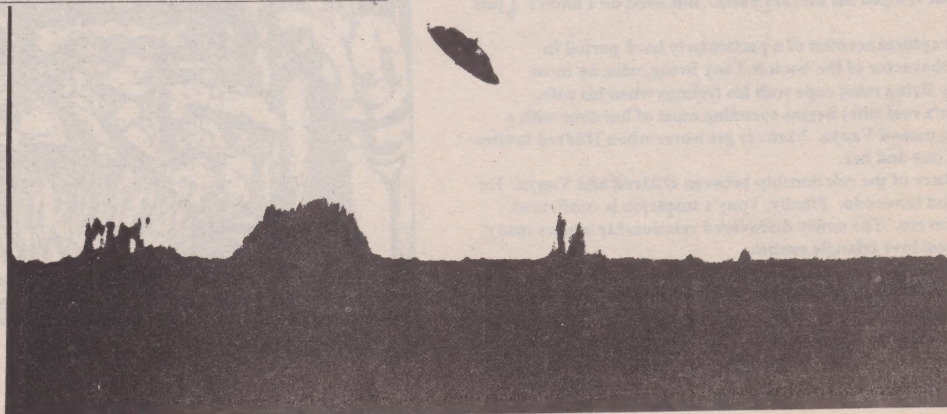
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riveting behind-the-scenes story of the crime
that murdered American innocence and ushered
in the era of mass murder."
— Vincent Bugliosi, author of *Helter Skelter* and
And the Sea Will Tell

DENNIS L. BREO AND WILLIAM J. MARTIN

UFO photo taken in McMinnville, OR
on May 11, 1950 by Paul Trent, a
farmer.



Zine Reviews

Rational Inquirer #2, \$1.50
2050 W. 56 St. #32-221
Hialeah, FL 33016

The Rational Inquirer is shaping up to be a nice zine. The layouts are super. The writing is pretty good. The circulation is up to 3,000.

This issue has interviews with PINK LINCOLNS, SAM BLACK CHURCH, JAWBREAKER, TRANSITION, and a couple more. Also included are reviews and local news. I do wish that the staff would quit reviewing corporate label bullshit though. And who is this TRANSITION. band supposed to be? They sound like a bunch of suburban post-hardcore tough guys. Serious Century Media material.

Profane Existence #24, \$2
PO Box 8722
MNPLS, MN 55408

It's good to see PE back in its original magazine format. The newspaper format that PE adapted for the past three years was kind of annoying and hard to read.

As usual, there is a political/anarchist bend. Included are letters, columns, news, audio reviews, zine reviews and interviews with HEALTH HAZARD and 3 WAY CUM.

And, as usual, Profane Existence is a vital source of contacts, especially in Europe. PE is always worth flipping through.

SCHtuff #2, I can't find a price on this damn thing anywhere.

7110 Westminster St.
Powell River, BC
V8A 1C6
Canada

SCHtuff is a light zine with good layouts. None of the content interests me that much. I don't need to read interviews with RANCID and I have no idea who the db's are, nor do I care. The one good feature in this magazine was a list of people - have ripped off the editor and explanations of the rip offs. I think it is a good idea to expose scum bags in the scene. Also in this issue are zine and audio reviews. With a little better writing, I would have liked this a lot more. A so-so effort, to be sure.

Fight Me, Punk! #2, two stamps

Luke Sineath
230 Keating Dr
Winston-Salem, NC 27104-3904

FMP is a really sloppy, poorly copied zine. It's only eight pages and not much is worth reading. I think the guy who puts this out is about 12. If he's not, then he should seriously re-think his career in zinedom. Quote: "I did this in 2 days, so piss off about the mistakes, cunt." You get the gist.

America? #2, .25 or two stamps

Travis Fristoe
228 NW 19th LN
Gainesville, FL 32609

I happen to know that the guy who does this zine has been putting out zines for many years. With that in mind, you'd think he could do a little better job. America? has sloppy lay-outs, but that's OK. The thing is, there is so little content. There are some personal pieces that are a snooze and a lot of senseless graphic art. I can't believe this would be interesting to anybody but his best friends. A serious waste of paper.

Diminutive Rage #1, free, but send some stamps or cash

Saira
1951 W. Burnside #1654
Portland, OR 97209

A pretty slim first issue, but there's some good content. There's a piece that equates feminism to fascism, which I did not expect, especially considering that the editor is a woman. Next, is a swell article called, "People are horrible." Wrapping things up is an interview with a band called INHUMANE. My only real criticisms are that having this printed on red paper makes it hard to read and that it should be stapled. Issue #2 is bound to be better.

Jersey Beat #52, \$2

Glut #3, \$2
Jim Testa
418 Gregory Ave.
Weehawken, NJ 07087

These publications are listed together because the same person is responsible for them both. This issue of JB includes several band interviews, including MADBALL and WOOL, as well as live reviews and LP/CD/CS reviews.

Glut is the little brother of JB and is dedicated to reviewing 7" records. Yes, with so many 7"s coming out these days, it became a necessity to have a zine exclusively for the little suckers. Hence, the title. Glut #3 also has a SINKHOLE tour diary and a couple of interviews.

Both publications are of the highest quality, featuring crisp photos, great layouts, fine printing and articulate writing. Jim and his pals have been at it a long time. There's something to be said for the experience behind these zines.

Choice #2/No Choice #1, \$1 or some stamps

Choice
2600 Argenson
Sherbrooke PQ
J1J 1P7
Canada

What we have here is a split zine -- two zines in one. Content: reviews, opinions and graphics. It's kind of messy. A lot of space is wasted. More organization and better printing would make a big improvement. Just another in the current flock of hastily thrown together publications.

Slug & Lettuce #36, 37, 38 Two stamps each or cash donation

Christine
PO Box 2067
Peter Stuy Stn
NY, NY 10009

I've said it before and I'll say it again: Slug & Lettuce is one of the best things going on in punk rock. Advertising is cheap, classified ads are free, it comes out frequently and its circulation is now up to 7,000. If you're looking to buy or sell something, if you want to get your record or zine reviewed, this is the place. S&L is distributed free by lots of people all over the world, or you can get one for just a couple of stamps. A light read, to be sure, but a great source of contacts. Send \$1.05 for 10 copies or \$5 for "a huge stack."



Zine Reviews

Trust #47, 3 DM (About \$2.25)
Salzmannstr. 53
86163 Augsburg
Germany

Germany's Trust is probably the biggest zine in Europe. Unfortunately, I can't read German. But this thing looks like a million bucks -- or is that deutchmarks?

In any case, Trust has lay out as slick as anything you'll see in Spin, GQ or even Sassy, for that matter. But, unlike the aforementioned mega-magazines, Trust has strictly black and white layouts.

As far as content, this has audio and live reviews, plus interviews with GREEN DAY, JAWBOX, GWAR and lots more. Judging by that, it seems that Trust is starting to lean toward more of the bigger "underground" bands. I would have liked this to be a little "punkier," but, than it's not my zine. Sure looks good, though!

Screams From Inside #4, \$1
PO Box 13044
MNPLS, MN 55414

SFI looks good, but larger photos would have made it look even better. My chief complaint is too many spelling and gramatical errors. Please, consult a dictionary or style book.

I'm not too excited about the content either: Lots of personal writing, letters, reviews and a few interviews. At 16 pages, it's a quick read. Not bad but there's always room for improvement.

I Can Beat Up Most People #2, free, but send a couple of stamps or money
T. Burke, Jr.
361 Hillman Ave.
Staten Island, NY 10314

First of all, that is the best zine title of all time. Now, the zine itself is only four sloppy, cut-and-paste, photocopied pages. The bulk of the content is audio reviews. On the last page are two question interviews with people in bands. Question #1: Can you beat up most people? Question #2: Do you think most people need a beating? Fun but disposable.

Commodity #2, \$2
640 Huntington Ave.
Boston, MA 02115

The editor of this zine could have a real future in magazine layout. Commodity looks terrific. The layouts are very creative and attractive. It has a Simple Machines Records look and feel. The front and back covers are navy blue, black and white. It is printed well on good paper.

The content is good, as well, including interviews with Chris Dodge of Slap A Ham Records, Charles Maggio from Gern Blandsten Records and Jeff Nelson from Dischord. Also inside are audio and zine reviews. What a great effort.

Japankore #4, free, but send a couple of stamps or money
PO Box 8511
Warwick, RI 02888

Gee, sometimes sloppy layouts are cool and sometimes they just make my eyes hurt. OUCH! OUCH! OUCH! Most of this eight-page newspaper looks like it was typed on a 50-year-old typewriter. The layouts are very crooked and haphazard. Some of the print is even upside down.

Anyhow, the content of Japankore is all Japanese hardcore, as you may have guessed. Most of this is just audio reviews. There are also a few zine reviews, contact addresses, live reviews and a recipe for vegetarian sushi.

Take it for what it is -- a free contact zine. But, personally I would be embarrassed to put out something so sloppy and rife with spelling errors. Oh, yes. This is put out by the drummer from DROPDEAD.

Unsophisticate #1, free, but send stamps or money
PO Box 3902
St. Petersburg, FL 33731

Not bad for a first issue. Included are audio and live reviews, lots of graphics and interviews. I enjoyed the short interview with Tesco Vee, who is always a colorful character. My only criticisms: There is lots of filler and lots of stolen graphics. Number two will probably be even better.

Under the Volcano #23, \$2
PO Box 236
Nesconset, NY 11767

UTV has been around for about five years now and I always have mixed feelings about it. The magazine tends to lean toward "alternative" culture and corporate hardcore bands. That leaves me with a bad taste. However, there is usually something that grabs my attention in each issue. In this issue, I was drawn to the lengthy interview with Jello Biafra. Biafra is funny and informative. I'll always be a sucker for this guy. Also, was a pretty good interview with Ian MacKaye on the workings of Dischord Records. A puffy BAD RELIGION interview, reviews and opinions round this baby out. I suggest that you steal a copy and read the good stuff.

Whole Nine Yards #1 plus zine and pen, \$4
PO Box 645
NY, NY 10001

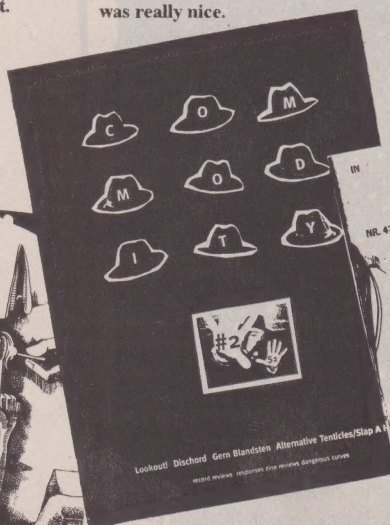
That's right, kids. You get a free 7" and customized pen with this, the first issue of Whole Nine Yards.

There are interviews with VISION and NUCLEAR ASSAULT, for what *that's* worth. The rest of the zine is bad layouts with pilfered graphics. The red vinyl 7" has the bands ELEVEN-11, EMANON, NRSV and PITFALL. None of whom interested me that much. I don't think this guy will sell any zines -- except maybe to his friends. However, I must give credit where credit is due. The pen was really nice.

Screams From Inside #4 25c/100/10

Inside:
KALANO FORWARD
Alternative Order of
Armagideon
A magazine
Reviews
Letters
Personal writings

UNSOPHISTICATED



Zine Reviews

No Sanctuary #33, a couple of dollars or something in trade
PO Box 3142
2500 Biel 3
Switzerland

NS is a Swiss zine printed in English. This issue has audio reviews, zine reviews, letters, European news and opinions. The great thing about this zine is that it always lists tons of addresses. So, if you're a mail junkie like me, check this out. NS provides tons of contacts to labels, zines, bands and more. Unfortunately, this is the second to the last issue. I'll miss this one when it's gone.

Hardware #5, \$1
Brett Beach
2551 Constance Dr.
Manasquan, NJ 08736

Hardware is always a pretty fun publication. This issue is the "Nostalgia Issue," containing old interviews with YOUTH OF TODAY, ALONE IN A CROWD and Dave Smalley. There's also a recent interview with come-backs, YOUTH BRIGADE. There seems to be more of a straightedge theme in this issue -- more so than in the past. As usual, there are tons of reviews and opinions. The best part of this issue is the flyer art retrospective. Do all straightedge guys shave their chests?

Punk Planet #4, \$2
PO Box 1711
Hoboken, NJ 07030-9998

Punk Planet, like Heartattack and a couple of other zines, is intent on being an alternative to Maximum Rocknroll for a variety of reasons. I won't get into them here. But let me say that I'm always glad to see new, good-looking zines with large circulations.

This is the first issue of PP that I'd ever seen and I'm mighty impressed. The format and layouts look a lot like MRR, but it does have flashes of originality. The layouts are really clean, too.

As far as content goes, this issue has great interviews with Epitaph Records and Allied Recordings, clearing up lots of rumors on both counts. There are audio and zine reviews, columns, fiction, letters and articles.

Only four issues to it's credit and Punk Planet is already vital. Keep it up!

NO LONGER A FANZINE #6, \$2
142 Frankford Ave.
Blackwood, NJ 08012

I have a few complaints about this zine. 1. Some of the layouts are good and some are horrible. 2. It's stapled like a piece of crap. I'll say it again: A magazine stapler will make any zine look better and easier to read. You can get one at any office supply store for about \$24 or steal one from a print shop. 3. Editor Joseph Gervasi not only talks about himself almost non-stop but prints at least a half dozen pictures of himself in each issue.

The good points are: 1. Diverse content and competent writing. Content includes: A travel diary, writing by Phillip Randall of Fuck zine, personal experiences, drug legalization and comics. 2. It's really thick, so there's lots to read. 3. The photos are reproduced well -- especially the ones of Joseph!

North Of Boston #1, \$1
Brian Morrissey
CSC, 100 Main St.
New London, NH 03257

NOB is a contact zine for Vermont, New Hampshire and Maine, so people in those areas should check this out. This will also be useful to bands wanting to tour in New England.

Besides listing lots of phone numbers and addresses, there are a few short band bios and a couple of record reviews. But, it's the contacts that make this thing worth a buck. I wish more people did contact zines. Good effort!

JSI #1, \$1
PO Box 95707
Seattle, WA 98145-2707

Uh, dude...like, this zine is all about pot legalization. There's at least one pot leaf on every page. While I do think pot should be legalized, what never ceases to amaze me are the stoners who can't help saying things like, "Uh, you can make, um, rope out of it, man." Drugs are stupid. People who smoke dope are usually boring and burnt. Here is an actual sample from this zine: "It was last

Thursday night and I was so baked. We rolled up fat J's and sparked up many conversations with Mr. B, so we were all pretty fucked up. After many hours of Bob Marley and 2 packs of smokes, I was ready to bail. So, I pick up my chain wallet and head for the door.." Whoa, dude. That's sooo cool.

Besides the dope shit, there's also some skate photos, skate stories, and short record reviews. Also included are interviews with RANCID and NEUROSIS that are only about four questions each. Sample: (To NEUROSIS regarding their recent European tour) "Did you visit the Hash Museum in Amsterdam?"

It says on the cover that the magazine is, "printed on 100% HEMP." Uh, dude...Can we smoke it?...duh...

Subversive Workshop Newsletter #11, free, but send stamps or money
219 S. Capitol Pkwy
Montgomery, AL 36107

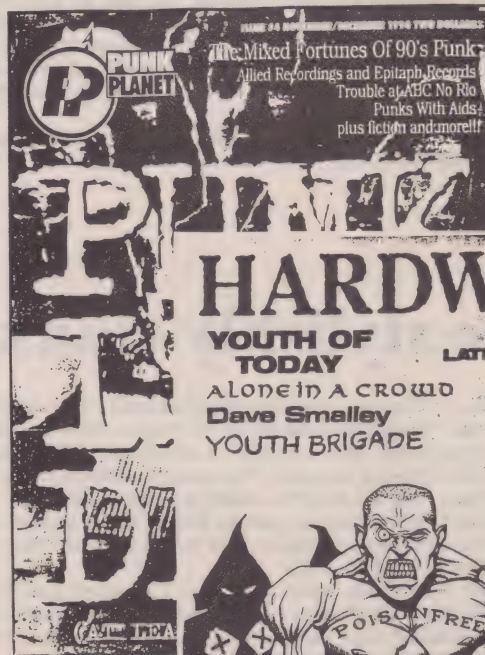
The SWN comes out about every month or two, so the reviews and news therein are usually up to date. The cool thing is that this is free. It would be appropriate to send a couple of stamps or a dollar to help cover postage, though.

This issue has an interview with BAZOOKA, some opinions and quite a few reviews. Send them a copy of your latest release and they'll be sure to flow you a free copy with the review. SWN gets around and therefore is worth checking out now and then.

The Probe #4, \$4
PO Box 5068
Pleasanton, CA 94566

Hey, this is a good-looking zine -- and I don't just mean all the pictures of naked people, either. That's right. There's lots of pictures of naked people in this zine. And not just regular, everyday naked people, either. I'm talking about porn stars Aja and Christy Canyon.

There are also reviews, band interviews and a short interview with comic artist Evan Dorkin. But, mostly you should check this out for all of the naked people!



HARDWARE
FANZINE \$1.00
LATE SUMMER 1994
REVIEWS
OPINIONS
FLYER ART
YOUTH OF
TODAY
ALONE IN A CROWD
Dave Smalley
YOUTH BRIGADE



I HAVE THE FLOOR!

These boots are made for rockin'

Bootlegging seems to be a hot subject these days, with so many boots coming out and with the recent popularity of bands like GREEN DAY and BAD RELIGION. There are a lot of arguments, both for and against these illegitimate releases. The thing is, the issue is not always black or white. Here are some thoughts I have on the bootlegging issue.

1. Suppose a record came out a long time ago in a tiny quantity. Both the band and the label have dissolved. It is a highly sought-after release. Demand for it has pushed collector prices past the \$100 mark. It is unlikely one would ever see a legit copy. Someone bootlegs said record. Technically, re-issuing a record without permission is called pirating.

Now, to pose a question of the hypothetical record pirate: "Why?" If the answer is to try to pass off the bootlegs as originals at collector prices, well -- I think that's pretty scummy. I have never heard of this happening, but I'm sure it has. If the answer is to get the record back into circulation so more people can enjoy it, I think that's pretty cool. Of course, the bootlegger is going to make a few dollars from the project, but that is not necessarily bad. People only buy things like records if they agree on the price. If a record sells for X, the buyer must think the record is worth X.

2. A lot of live bootlegs have been making the rounds lately. This is for a few reasons: A. It is not hard to make a live recording of a band. B. Chances are nobody else is going to bootleg that particular performance, so the bootleg will be unique. Fans of the band will want to own everything they can get from the band. C. Copyright of a live performance is a gray area. Ultimately, the law would probably side with the band. However, many bands don't know the law or don't care. In fact, a lot of bands like to be bootlegged.

On the whole, I don't care much for live recordings -- even legit ones -- unless the sound quality is listenable and there's something special. In most cases, the studio versions, which are easily obtainable in most cases, are of superior quality to live, bootlegged versions. So, unless a band is particularly awesome live, like MINOR THREAT, what's the point? I have enjoyed bootlegs of bands that I never got to see, and I am thankful for those. But if the sound quality is shit, I feel let down -- especially if I had to pay a good chunk of change. I wish bootleggers would use some discretion in what they release. True, a FUGAZI bootleg will sell tons of copies even if it is shit, but I wish the bootleggers would think about the person who gets the record home and has to play it.

3. Demo bootlegs are gaining momentum as of late, too. Sometimes demos are more interesting than the official versions. Often they portray the band in its early, raw era. Sometimes demos have unreleased songs. For these reasons, only die-hard fans of the band would really want a demo bootleg. I think demo bootlegs are pretty neat. Even if they're bad, they're still interesting. It's like you are seeing a piece of history in the making or are part of a secret.

However, bands don't always see it that way. There's a reason that stuff was unreleased: Because the band thought it sucked. Bands often view demo bootlegs (or bad live bootlegs) as damaging to their careers or as just plain embarrassing. But, again, I stress, only real fans are going to buy boots and they pretty much know what they are getting into. I've bought some crappy bootlegs and I don't hold anything against the bands.

4. "Did this have to be bootlegged?" I find myself asking that question more and more. Recently, I was told of a NEW BOMB TURKS bootleg. The NEW BOMB TURKS are still around. They have lots of legit records. They play out a lot. Is a NBT bootleg something so special that it had to be done? I find it hard to believe that a band like the NBT has such a fanatical following that people are bootlegging their shows when they can probably be seen playing in a club on any given Friday night. Second, a band like the NEW BOMB TURKS is not exactly Madonna. They are accessible. The bootleggers could have called or written to the band and released the record officially. Who knows? Maybe the band would have had an even better live recording to use. And, if it were an official release, the price would probably be lower and the distribution would be better. I think that a lot of bootleggers could receive permission if they just ask. And I think it would be cool if bootleggers would send a few copies to the band. Some of them do.

To the bands who have been bootlegged, take it in stride. It will probably happen again. In most cases, one might consider it flattery. To the bootleggers, strive for quality. It will be appreciated all around. To the fans with the money to spend, let the buyer beware.

If the stylishly clunky shoe fits -- I hate you!

You are not "alternative." There are hundreds of thousands like you. I see you coming out of the mall with fresh nose piercings and factory-torn-and-faded jeans. You got that flannel shirt at the "Grunge Department" in J.C. Penneys. Why are you wearing those boots? You don't need boots to sit in front of a Sega Genesis and burn your mind on herb. Boots are for people who work. Did you ever do a hard day of work in your life?

Should I shave my head or grow my hair long? I'm asking you because you seem to have your finger on the pulse of cutting edge fashion. I was thinking of getting a tattoo, but now I'm not sure. Maybe I should be ritually scarred or branded.

You drive a Volkswagen Cabriolet that your parents bought you for graduating college. You have so many shiny, vinyl stickers on your back window that you can't see out. I can't wait until you have to start putting them on the front window. Maybe you'll drive into a telephone pole with a car load of your alternative friends. Better yet, maybe you'll run into PEARL JAM's tour bus.

Oh, you play in a band? Is the music, "hard to describe," because you have, "so many influences," ranging from, "Mozart to Frank Zappa to MOTORHEAD with touches of THE CULTURE CLUB"? Do you have a really cool band name? Is it a one-word name that can be both a noun and a verb and is vaguely sexual, like TOOL? Is it a two-word name that doesn't really mean anything but sounds cool like, COUNTING CROWS? Or, is it a completely asinine, multi-word name like TOAD THE WET SPROCKET or MY LIFE WITH THE THRILL KILL CULT?

How alternative is your music when you can buy it at Specs? How dangerous is your music if it can be heard on the radio? How special is your music when frat boys and sorority girl buy it to jam from \$2,000 car stereos?

It's not alternative when it's put out by huge corporations like Sony and Warner Brothers. It's not progressive when it's re-hashed 1970s cock rock or disco. It's not innovated when all of the bands sound the same. Mainstream society romanticizes rebellion but cannot embrace it. Instead it emulates rebellion as closely as it can -- without stepping over the lines of good taste and common decency, of course.

You want to host Alternative Nation. You write poetry but you don't call it poetry because "it goes deeper than that," and you "don't like to have your work pigeonholed." There is nothing special about you. You come from a Kurt Cobain cookie-cutter. You are just another turd out of the ass of M-TV.

I HAVE THE FLOOR!

Calling all collector nerds...

Starting with the next issue of Heavy Rotation I will devote some space to a special collectors' section, similar to the one Hardware Zine used to have. For those not familiar with Hardware, let me explain. Anyone can send in his or her collector wants as well as whatever he or she has to sell or trade. I will ask though, that the want lists and the trade lists be limited to no more than ten items.

Please be sure to include your address. Also include your phone number and/or fax number with the best times to call and your time zone. The four time zones of the U.S. are Eastern Standard Time (EST), Central Standard Time (CST), Mountain Standard Time (MST) and Pacific Standard Time (PST). The reason for the time zones is that I know how much I hate it when some dumb ass calls me at 2 am and says, "Uh, sorry, dude. You were sleeping?" If you don't know your time zone, ask a big person.

Some other notations that I'd like to use are: S (Sale only), T (Trade only) and B (Buy only). I'd also like to keep the contents of the trade section restricted to punk/hardcore/underground material only. I don't want people trying to sell lawnmowers or sofas here. Items may include: records, tapes, demos, CDs, videos, T-shirts, zines, photos, flyers or anything else music related. (No musical instruments)

Here are some examples of how you should send in your listings. The want and have sections are abbreviated here as examples. You can list up to ten in each category.

Monique Aardvaark
123 Loquat Ln
Three Stump, KY 44444
(666) 123-4567 5 PM-11 PM CST
WANTS
Verbal Assault "Learn" LP, T
Zany Guys 7",
Massacre Guys "The Rider" 7", T

HAVE
Septic Death "Burial" 7", T
Minor Threat "Filler" 7", T
Sluglords "Trails of Slime" LP, T

Larry Lobster
5564 Chickafart Dr
Cement Hole, SC 33333
(333) 321-8888 11 AM-7PM EST
WANTS
Any original Misfits 7", B
Meatmen "Crippled Children" 7", B
Toxi Reasons "Kill By..." LP, B

HAVE
Peace Corpse "Quincy Punks" 7", S
Faith "Subject" LP (Blue Vinyl), S
S.O.A. "No Policy" 7", S

Shaquille O'Malley
784 Bungwater St
San Venerel, CA 90210
(999) 475-8899 3 PM-12 PM EST
WANTS
Youth Of Today videos, T
MRR #1-12, T
Gism "Detestation" LP, T

HAVE
V/A "Not So Quiet" 2XLP, T
Bold longslieve XL, S
No For An Answer demo, T

Hank Redrectum
8871 Flounder Pkwy #33
Smogfilled, NY 11111
(111) 552-4473 10 AM-10 PM EST,
WANTS
Ism "A Diet For the Worms" LP, B
V/A "Red Spot" LP, B
V/A "This is Boston Not LA" LP, B

HAVE
Rattus LP (Ratcage Records), S
Agnostic Front "United Blood" 7", T
Screaching Weasel video, T

Get the idea? Try to adhere to the style, although I will be re-entering all lists into my computer. Send those lists to the address in the front of the zine. Listings are free, but I can't send you a copy of the zine for free. So, if you want a copy of the zine with your listing, send \$1.50 U.S. or \$3 foreign at the time you send your listing. You may also send payment in the form of six first class U.S. postage stamps or six International Response Coupons. I hope people will take advantage of this. It should be a lot of fun for everyone and maybe you'll find that record you've been seeking for the last five years.

guns n' WANKERS

DEBUT ALBUM

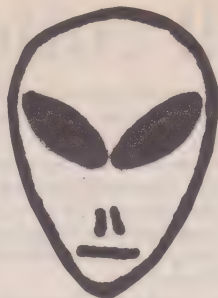
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the hip new sounds
as much as I do!

I hope she digs me
as much as she digs
this hip music!

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"Son Of Billececeaaaauuurrrgghhh!" 52-band, 69-song 7"

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		surface	

Slap A Ham
P.O. Box 420843
San Fran, CA 94142-0843
USA

Audio Reviews

MASSKONTROLL 7" flexi
Consensus Reality
1951 W. Burnside #1654
Portland, OR 97209

MASSKONTROLL features members of defunct RESIST and some other Portland punk rock all-stars. The Masses play some bad-ass crust/grind that can be fairly compared with EXTREME NOISE TERROR, DOOM and DISRUPT. I loved the songs on their split 5" with RUPTURE, but this is even better. I'd like to hear more from this simple but potent band. Bound to be the rage in Minneapolis! (Send \$2 for flexi, send \$3 for their demo tape. Outside of the U.S., add for postage.)

H-100s demo
INMATES demo
Bloodclot Records
122 Gillett
Painesville, OH 44077-2934

I've coupled these two demos together for a few reasons. 1. They are both available from the same place. 2. The bands share a couple of members. 3. Both demos are to be released by Bloodclot as 7"s. 4. Both demos completely kicked my ass!

The H-100s play chaotic hardcore that could be compared to great 1980s Japanese bands like CONFUSE, GAUZE and OUTO. I happen to know that one of the guys in this band is a big collector of Japanese stuff and the influence comes across loud and clear. The staggering, manic vocals are in English, but are so crazy, they might as well be in Japanese. Thrash! FUNNY IF IT'S TRUE DEPARTMENT: Someone else told me that ex-FACE VALUE singer Tony Erba is the bassist in the H-100s.

THE INMATES stuff sounds like CHAOS UK (even a cover of "Victimised") or maybe DISORDER. This is the sound track to a good old-fashioned spike and leather mosh pit. Fantastic and way punker than you, you goddamned bloody wanker! @@@@ out of @@@@ (Send a couple of dollars or something in trade for both demos on one tape.) Can't wait for the records!

CAPITALIST CASUALTIES/MDC 7"
Slap A Ham

CC plays a little rougher and looser than usual on this. The songs have a very raw feel. The Casualties also rely less on pure speed to get the tunes across here. There are many decidedly mid-tempo parts fused together with the hyper thrash that CC is best known for. Fans of the band will certainly want this. But those not familiar with CC should check out their split LP with MAN IS THE BASTARD, which is by far their best.

I wanted to like the MDC side more than I do. The first MDC LP remains a measuring stick to which all other records must side up. But, time hasn't been kind to MDC. What we have here are two punk rock versions of the novelty song. Sure, MDC always had a great sense of humor, but this stuff falls flat. I think the Chris Wilder (ex-STIKKY, current MDC guitarist) influence is taking its toll. I say, can the schlock, turn down the vocals a little bit and crank the very rad guitar and this would flatten ten city blocks. As it is now, the potential is hampered. I've got to hand it to MDC for sticking it out since 1979, even if Dave and Al are the only original members.

DISCLOSE "Tragedy" LP
Overthrow Records
#301 Maruta-palace
21-5 Shimoshinshuku
Ichikawa, Chiba
272-01 Japan

DISCLOSE is the 1990s Japanese version of DISCHARGE. From song titles like, "Fear of the War" and "Destruction," from war scene graphics and from the assault of noise, this is obvious. How does one go about getting that DISCHARGE guitar sound? It's like a chainsaw going through a cheap amp. Of course, I think that's awesome.

If you liked DISCHARGE, you'll love DISCLOSE. It's like the 'charge never broke up!

A couple of notes before you go sending cash for this: 1. The singer of DISCLOSE tells me that only 500 copies were made of this and they're long gone. 2. I have written Overthrow Records at least six times and have never had a response. If you can't buy one of these through a distro or at a store, you may never get one. But, it's certainly worth looking for.



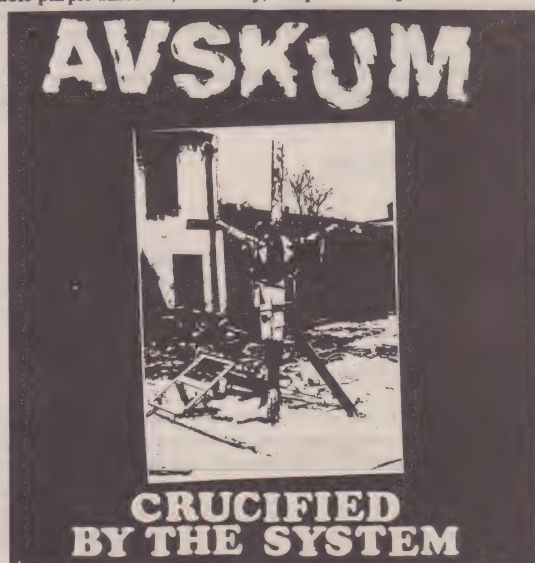
AVSKUM "Crucified By The System" 7"
Bootleg

I can't believe anyone would bootleg this, but I'm glad someone did! The original version of this record came out in 1984 and is extremely rare and almost unheard of. I'm the only person I know who owns a legit copy. I love this record. One needs only to flip through various back issues of Heavy Rotation and count the AVSKUM references to see that.

In any case, Sweden's AVSKUM played some of the best Scandinavian thrash of the 1980s, and there was no shortage of Scandinavian thrash in the 1980s. AVSKUM was crust before they called it crust! Completely awesome and punk as shit! Musically, CRUDE SS is the closest comparison I can think of, but to tell you the truth, I've always thought that AVSKUM blew them away. Yet, for some reason, AVSKUM remained obscure. (Supposedly, an AVSKUM LP was to be released on Mortarhate, but it never happened.)

The only differences between this and the original, besides the slight decrease in sound quality, are: 1. The original labels were plain white with small holes. These are marked "A" and "B" and have big holes. 2. The cover is an exact duplicate, but the inside lyrics and photos were not copied at all on the boot.

If you never got a hold of the real thing back in "the day" or never even heard of AVSKUM, you get one more chance. Don't blow it! As Barney, that loveable purple dinosaur, would say, "Super-dee-duper!"



Audio Reviews

AGATHOCLES "Distrust And Abuse" 7"

Boundless Records
PO Box 41
B-6740 Etalle
Belgium

It is a Heavy Rotation tradition that each issue must contain at least one AGATHOCLES review, so here goes: Awesome! Belgium's top grindcore outfit kicks out six new studio tracks on this, Boundless Records' first release. AGATHOCLES goes for musical contrast on this one by bringing it down just so they can bring it back up with total blur insanity. The best lyric on this is from the anti-rock star song, "Big-headed Bastards." I quote, "...you're nothing more than a pile of shit..." Now, that's poetry!

CAPITALIST CASUALTIES/MAN IS THE BASTARD LP

Six Weeks
2262 Knolls Hill Cir
Santa Rosa, CA 95405

CAPITALIST CASUALTIES is one of the only bands I can think of that gets better with each release. This, their latest, is the most brutal stuff so far. CC manages to play tightly at a million mph and pack a hell of a wallop. I hear a lot of INFEST in this release, as well as LARM and DRI. Thirteen songs! Badder than Todd Bridges hepped up on crack!

The prolific MITB contributes five long jams that meander from slow to "blender." It's not the best MITB, but is still pretty good. Included is a re-make of "Eunuch" from their first record. The original version is better. I like to listen to plod core when I'm stalking -- I mean, driving. Good mood music for psychopaths.

GUNS 'N' WANKERS LP/CD/CS

Fat Wreck Chords

Some members of the defunct UK band SNUFF make up GUNS 'N' WANKERS, so, deserved comparisons will be made. But, this will also appeal to fans of SAMIAM, FACE TO FACE, THE DOUGHBOYS and all of those melodic hardcore bands that know how to rock. It's the strong vocal harmonies that really make this fly. I would have liked a little more bite in the guitars, but this is a commendable release. I've listened to this five times today and I don't do that very often. The Wankers make some highly memorable music -- so why only eight songs? On the whole, this is more likeable than James Garner.

BATTLE OF DISARM/BRAINSTORM LP

No Time To Be Wasted Records
Strahinica Bana 43
11106 Beograd
Yugoslavia

Tokyo crusties BATTLE OF DISARM play stripped down hardcore, influenced by old Scandinavian and English stuff. Lyrically, BOD falls in the PC camp with anti-vivisection and anti-war lyrics. The lyrics aren't too original, but remember, these are Japanese people writing songs in English. The vocals are gruff and raw. I listened to the BOD side three times in a row. It has a certain flow that I can get into easily.

The Yugoslavian band BRAINSTORM did absolutely nothing for me. The music is very common mid-1980s style HC. I guess Yugoslavia is a decade behind. Flip it over and give BOD a few more spins.

ASSFACTOR 4 "Smoked Out" 7"

Old Glory Records
PO Box 1814
Brattleboro, VT 05302

Is this a new BORN AGAINST record? No, but it might as well be. ASSFACTOR 4 sounds almost exactly like BA, which is not entirely a bad thing and will probably sell a lot of records for them. But, hey -- how about some originality? And turn up those vocals.

AVAIL "Live at the King's Head Inn" 10"

Old Glory Records

I'm not much of an AVAIL fan and live records are almost pointless unless there's some funny between-song comments or unusual cover songs. This is a pretty straight ahead live record. It will probably sell tons, as AVAIL is rather popular, but, I really don't see why anyone would want to buy this, much less put it out. For the fans.

DREAD MESSIAH 7"

Skuld Releases
Maybachstr. 7
70839 Gerlingen
Germany

DREAD MESSIAH brings to mind NAUSEA and CHAOS UK with their chug-along crusty HC. This is the U.K. band's first release and it shows some promise. They could have quite a following with the ABC No Rio crowd.

EXTINCTION OF MANKIND "Weakness" 7"

Skuld Releases

Kick ass, full speed ahead crustcore! DOOM and NAUSEA are good reference points. Thick guitar riffs and inspired drumming move this along at a nice clip. The vocals are throaty and gruff. I bet these guys sniff glue and chug cider.

DIRT "Scent of the Kill" 7"

Skuld Releases

DIRT plays sharp, speedy crustcore with male and female vocals, setting them apart from tons of other crusty bands. This sound seems to be all the rage in England these days. I can see why. The choruses are catchy and the playing is good. It's a nod of the head to the classic UK stuff of the early 1980s. Fun, but not vital.

V/A "Plot" LP + zine

Ralf Sander
Nelkenweg 45
73765 Neuhausen
Germany

Good comps are hard to come by, but this is fantastic! The LP is a benefit for the new German fanzine, Plot. The LP cover is beautiful offset printing with multi-color silkscreening on one part. The art is really great. It comes with a nice booklet of band-info and lyrics. Also included is a very slick first issue of Plot zine, which, unfortunately is all in German. Plot has some of the best lay outs I've ever seen. Their computer system must've cost a fortune.

Now, about the record. The bands are GRAUE ZELLEN, CWILL, AMBUSH, EGO-TRIP, GOLGATHA, SLUMLORDS, ZORN, ACME, SYSTRAL, LUZIFERS MOB, STACK, TIME TO SUFFER POWER, WOUNDED KNEE, MINE, ZELOT, DAWNBREED and BOHREN. Not too many household names, but nearly every band is totally kick ass. LUZIFERS MOB, who are probably the best known band on the comp, delivers FEAR OF GOD-style power. WOUNDED KNEE is extremely potent, as well. All of the music is high-energy, modern HC. Fans of the brutal stuff should take note. (Distributed in the U.S. by Ebullition, Profane Existence and Sound Idea. Distributed in Europe by Plot, Common Cause, Skuld, Prawda and Sacro Egoismo.)

MANKIND? "Won't You Join The Army Now So You Can Fight..." 7"

Eugene Records
PO Box 2183
Meriden, CT 06450

Musically and vocally, this reminds me of NAKED AGGRESSION or BLATZ with its scrappy, up-beat, decidedly anarchist songs and snotty male/female vocals. This could have easily come out in 1982 but it still sounds great today. I'll bet this band could whip up one mean skank pit. You should have seen me tear up my bedroom when this was playing! Great, but why do people from Connecticut have Brit accents? Tip to Bill at Eugene Records: Better packaging would have pushed this over the top.

VOMIT PUNX "Lost" 7"

Eugene Records

It's back to the 80s with Eugene Records. THE VOMIT PUNX play very simple snotty HC with male and female vocals. The male vocalist sounds almost exactly like Henry "Don't call me Rollins, yet" Garfield from S.O.A. The female vocalist switches off between snotty AVENGERS-style vocals and a really annoying (but kind of cool) screech. Is that a joke? Good, but not as good as their very similar-sounding label-mates, MANKIND? Fuck, if that's not Henry Garfield on vocals, I'm losing my mind. Are these lost S.O.A. tracks? The last song sounds just like "War Zone."

Audio Reviews

SUBWAY ARTS
Genet Records
PO Box 447
B-9000 Gent 1
Belgium

I think this band is French, but I'm not sure. The music is simple mid-paced hardcore with a pretty pissed off female vocalsit. Except for the vocals, this reminds me of a lot of the stuff that came out of Germany in the mid-1980s. There is smooth, powerful playing and lots of hooks. SUBWAY ARTS is not a terribly original band but holds its own. Better guitar production would have helped this a lot.

FORCA MACABRA/CORPUS CHRISTI 7"
Genet Records

Finland's FORCA MACABRA wastes no time getting into their barrage of power, like a looser, faster DOOM. The playing is simple but very effective. Potent bass lines push the songs along. Crazy vocals, too! This is one of those times when I wish I could understand Finnish.

CORPUS CHRISTI, from Belgium, makes some deadly thrash. The snappy drumming and hectic vocals are reminiscent of RAW POWER while the snarling guitar harkens back to KAAOS, MOB 47, ANTI-CIMEX and so many of the great ones of the last decade. Both sides of this split release are aces.

NEUTHRONE "As The Grey Skies Opened" 7"
Genet Records

Well, for starters, one of the guys in this band looks like my UPS man. Now, I like the UPS man. He's always nice to me and calls me, "chief," or "sport." No problem there. But the other three guys in this band look like rejects from a NIRVANA video. Ok, I know I shouldn't criticize a band for their looks, so I played the record.

Fuck 7"s with only two songs. Fuck them two-fold when both songs suck! Both of the songs on this are painfully long, slow, dirge rockers. I guess this is for fans of "molasses rock." Utter shit.

CRUCIFIX "Dehumanization" CD
Southern Records
PO Box 59
London
N22 1 AR
England

I don't want to insult anyone, but there are those out there who have never heard of CRUCIFIX, let alone heard their music. So, bear with me.

CRUCIFIX was a band from San Francisco in the early 1980s. The music they played was pretty anomalous for their locale. All around them were great bands like CAPITOL PUNISHMENT, MDC, DRI and FANG playing steady thrash. Meanwhile, the type of music CRUCIFIX was turning out was more akin to European proto-crusties like DISCHARGE, CRUDE SS, THE VARUKERS and ICONS OF FILTH. While their peers wore ragged skate shorts and tank tops, CRUCIFIX wore black leather jackets and spikes. Everybody else had shaved heads and CRUCIFIX had 12-inch mohawks. It seemed like they were on the wrong continent, but people loved their music. Well, a lot of people did -- particularly Europeans. Many people complained that CRUCIFIX was too political. Whatever. They were the U.S.'s seminal peace punk band.

"Dehumanization" was originally released on the French label Corpus Christi in 1984. It has been officially re-released on CD by Southern.

"Dehumanization" quickly became one of my favorite albums. There's not a bad song on it. The whole thing has a cadence that moves the record along nicely. It's almost impossible not to listen to the whole thing. It's the kind of record you get caught up in.

CRUCIFIX's influence carries on today with any of the current crust/grind bands. The CRUCIFIX sound can be heard in bands spanning the globe, like BATTLE OF DISARM, EXCREMENT OF WAR, DISPENSE and hundreds more. CRUCIFIX continues to be an important band. If you missed this gem the first time around, don't make the mistake of letting it get by you this time. Now, if someone would just re-release their other stuff, it would be great.

RKL "Riches To Rags" LP/CD/CS
Epitaph

RKL was the shit where I grew up. The "Rich Kids On LSD" LP was the soundtrack of many hectic skate sessions and evenings of "doing crimes." Then RKL disappeared for a while and attempted a comeback with a lousy LP that everyone wants to forget. Well, after yet another hiatus, RKL returns in vintage form.

"Riches To Rags" is full of RKL's trade mark musical virtuosity. 1994's RKL is not much different than the old stuff. There's a little more emphasis on melody. The lyrics are even more bitter. I hear a mutated hybrid of NOFX, WHITE ZOMBIE and THE ADOLESCENTS.

What, with the recent success of NOFX, an ILL REPUTE reunion tour and LP, a new RKL release and the emergence of SCARED STRAIGHT as TEN FOOT POLE, I've got to wonder what's next. Maybe another Mystic Records "We Got Power" comp. Nardcore is back. Where's my skateboard?

SIBLING RIVALRY "In A Family Way" Mini-CD
Alternative Tentacles

Joey Ramone and his real life brother Mickey team up on this three song disc. Honestly, this does not do too much for me. The first song is a straight forward rock number with some OK vocal harmonies. The second song, "On The Beach," is sort of catchy and reminiscent of early RAMONES stuff, but not too amazing. Song Number Three is the most memorable of the bunch. It's a mid-tempo rocker with strange processed vocals and a catchy back beat. The die-hard RAMONES collector might want to own this, but other than that, it is pretty disposable.

KUOLLEET KUKAT "Kyynelekaasua!" 7"
Fight Records
Pikkupiiankatu 3 A 10
33580 Tampere
Finland

I have a KUOLLEET KUKAT 7" that came out in 1984 and it sounds just like this one. The only thing is these guys look like GUNS N ROSES or SKID ROW nowadays. So, if you can't get enough of that mid-1980s Finnish hardcore, this band is keeping the sound alive. Not outstanding, but competent. 1980s retro?



CRUCIFIX DEHUMANIZATION

Audio Reviews

HYLKIO/URBAN RIOT 7"

Kojo
Kangasvuokontie 3 A 27
57220 Savonlinna
Finland

Fans of SELFISH, EXCREMENT OF WAR, DOOM and other crusty staples will enjoy this. I sure did! HYLKIO sounds a bit like the aforementioned bands but with the chainsaw vocals of early DIE KREUZEN or some of the current Japanese grinders. HYLKIO kicks much ass on this. I like this even better than the split 7" with Tokyo's BATTLE OF DISARM. The intro to the first song is a bit long, but other than that, it rages. The anti-record collector song, "King Of Records" has some amusing lyrics.

I expected URBAN RIOT to be another raw thrash band, but alas, I was wrong. (Mark your calendar — it doesn't happen too often.) No, UR is no frills hardcore with some good vocal melodies. Rather different than HYLKIO. Good all around.



WAR CRIMES "Rhythm Tag Last Fight" CS

Pikadon Records

(No address)

I like this better than the WAR CRIMES "True Face of the Bombings" 7" that I reviewed in the last issue. Japan's WAR CRIMES play CRUCIFIX/DISCHARGE-style hardcore with touches of modern crust. The five songs on this cassette were recorded live in the studio, so there's a nice raw sound. Two of these songs appear in different versions on the previously-mentioned 7". The energy level is high. The recording is nice and clear. This should have been the 7".

V/A "Starving Dog Eats Master" LP/CD

Blood Sucker Records

Box 773

1-16-18-203 Kusunoki-Cho

Nishi-Ku

Hiroshima

Japan

I got it! The address to Blood Sucker Records, that is -- from the Number One Blood Sucker himself, Yukio. (You see, in the last issue I reviewed two Blood Sucker releases that had no address and I found this maddening.)

The latest BSR product is this ripping comp of all Japanese bands. Some of the bands, like BANDIT, NIGHTMARE and DEATH SIDE, I was familiar with. But CRUCK, WARHEAD JUNK and KATHABUTA were all new to me.

Let's just say this -- six bands, 18 songs and no filler. Usually every comp has at least one crappy band, but not this. Hurray. Great Japanese thrash from start to stop. The stand-outs are WARHEAD JUNK and DISCHARGE lovers, DEATH SIDE. Oh, yeah -- the cover art is really bad. It looks like an EXCITER record. Bleah!

HEALTH HAZARD "Not Just A Nightmare" 7"

Minstrel Records

AV Parmentier 74

75011 Paris

France

Fantastic! The U.K.'s HEALTH HAZARD tears through nine seriously pissed-off tracks in a style comparable to PINK TURDS IN SPACE, SEDITION or BLEEDING RECTUM.

The thrashing drums move this along at a rapid clip. The guitar and bass make for a heavy layer of tumult, similar to Swedish greats NO SECURITY. The female vocals are angry -- and above all, intelligible! Brit accents will always sound snotty to me. This record has, "Fuck You!" written all over it!

SPAZZ "Dwarf Jester Rising" LP/CD

Clearview Records

2157 Pueblo Dr.

Garland, TX 75040

Eight times. That's how many times I've played this LP in its entirety today. That says something. There are not many bands that can hold my attention for the duration of an LP, and yet, I listened to this eight times in a row.

On this, their first full-length release, SPAZZ plows through 24 primo cuts. SPAZZ takes cues from fellow Californians MAN IS THE BASTARD and long-defunct INFEST. I also hear smatterings of DROPDEAD. SPAZZ takes it all the way down just so they can bring it back up and shove it down your cocksucking throat -- all done with a certain sense of humor. Song title of the month: "Droppin' Many Ravers." Runner up: "Little Dinkums." To quote the great spiritual leader of the 1970s, Jimmy Walker, "Dy-no-mite!"

EYE HATE GOD/13 7"

Ax/cton Records

PO Box 623 Kendall Sq.

Cambridge, MA 02142-0005

EHG drags through two slow, low down songs that make me want to punch the wall. BLACK SABBATH, THE MELVINS and BUZZOVEN are fair reference points.

13 plays a less refined version of the same sludgcore. The rawness of their recording really works for them. It's a painful dirge into the dark abyss of utter madness. Gee, I bet they'd like that last sentence a lot.

Audio Reviews

BLACK FLAG "Live Pain" CD Bootleg

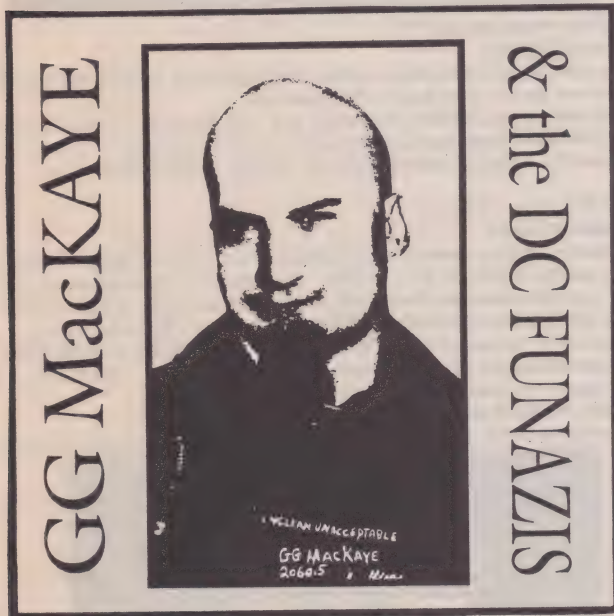
Shit. This had so much potential. Twenty-nine live BLACK FLAG songs — 22 with Chavo on vocals from 1981 and seven with Henry on vocals from 1984. Choice song selections like, "Rise Above," "Black Coffee," "Can't Decide," "Police Story" and "Depression." Even the cover art is pretty cool. Then I had to play it.

The 1981 tracks are sloppy and the sound quality is so bad I can barely listen to it. The 1984 tracks with Rollins are even worse. All of the songs are played much slower than the studio recordings. The result is not good. The overall volume is so fucking low that if you don't crank it you can't make anything out but the vocals. This disc is a real disappointment, especially for a real BLACK FLAG fan. Godfuckingdamnit.

FUGAZI "GG MacKaye and the D.C. Funazis" CD Bootleg

Unfortunately, the hilarious title and packaging are the finest assets of this boot. Sixteen of the songs on this disc are live recordings from two shows. The other four songs are from a Peel Sessions recording in 1989.

FUGAZI never really excited me much. Even so, I don't even think that a hardcore FUGAZI fan would be able to wade through these 20 mushy, horrible tracks. Look at this one, but don't play it.



GG ALLIN AND THE MURDER JUNKIES "Brutality and Bloodshed..." CD Alive Records

GG's vocals are gruffer than ever on this 15-song collection with the last of his many bands. Unfortunately, some of the music is too polished and comes across very "rock." GG is at his best on the faster, more direct tracks like, "I am the Highest Power" and "Legalize Murder." GG originally did the latter track with Boston's BULGE on a limited 7" release. The BULGE version is pure thrash, while this version is lean and mean punk rock.

There's good and mediocre on this disc. If all of the songs were as good as, "I am the Highest Power," this would be a colossal release. Personally, some of the songs are too long and wear thin. But the good stuff is really choice.

The packaging is great, including GG's birth and death certificates, many photos and writings by fans like Mykel Board. Outstanding song titles: "I Kill Everything I Fuck," "Shove that Warrant up Your Ass," "I'll Slice Yer Fucking Throat," and "Fuck Off, We Murder." How I regret never having seen GG in his prime.



GG ALLIN AND ANTISEEN/GG ALLIN AND THE MURDER JUNKIES CD Baloney Shrapnel Records PO Box 6504 Phoenix, AZ 85005

Yes! This is great! I really liked the stuff GG started doing towards the end of his life/musical career. He seemed more serious and dedicated than ever. Here are 16 tracks recorded with GG's last two bands.

The first ten tracks are with North Carolina's infamous ANTISEEN. The ANTISEEN boys sure know how to play powerful, catchy punk rock — not hardcore or grind or thrash — just straight out punk. Their thick, potent guitar and a driving rhythms helped propel GG's madness to the highest power. Some lyrics to live by come from, "Murder for the Mission." Ahem, I quote, "Murder the members of the PMRC. Murder the brainwashers at M-TV." Think about that, Tipper!

Tracks 11-16 were recorded with GG's last and most well-known band, THE MURDER JUNKIES, featuring GG's brother Merle on bass and Dino the Naked Drummer. Again, the energy is high and the songs are memorable.

I should say that many of the tracks on this CD have been previously released. But you can get them all together here. Also of note is the lack of jewel case. Of course, you know that the jewel case is the devil's packaging design. Ergo, the absence of the aforementioned tool of evil is welcome, indeed. Instead, this disc comes packaged in a CD-sized poly-bag. Fans of the Geege need this.

RANCID VAT "Iconoclastic Icons" CD Baloney Shrapnel Records

RANCID VAT has been around together forever, and yet, they remain obscure. I guess their brand of sloppy, off-key, intoxicated punk has never held much appeal for the masses. That's probably the way they want it. The tracks on this CD were recorded between 1981 and 1993. Some of them have been previously released.

I always liked RANCID VAT. Some of their stuff is slow, atonal and purposely annoying. The closest comparisons I can make are early FLIPPER or maybe THE MELVINS. Like the aforementioned bands, RANCID VAT has a way with making pain come through in the form of feedback and desperate vocals. Some of their stuff can be considered mid-tempo and catchy in an odd sort of way.

Tracks eight and nine were released in the early 1980s on the "Profiles in Pain." 7". Although I have not heard that record in at least ten years, I still remembered most of the lyrics. I told you RANCID VAT was catchy. I mean, who could forget lyrics like, "First string quarter-back, drank lots of beers. Got straight A's and beat up queers. Now he's got a different reputation — hangs out in the men's room at the Greyhound bus station."

If the above testimonial and example of lyrical poetry have not convinced you to buy this CD at any cost, there are liner notes from ANSWER ME! editor Jim Goad attesting to the band's exquisite punk rock credentials.

Audio Reviews

OPERATION IVY "Unreleased Energy" CD Bootleg

There are many OPERATION IVY bootlegs, but this is the only one you need. It includes the entire "Plea For Peace" and "Lint: The King of Ska" 7" bootlegs, different versions of every song on the official "Energy" LP and five songs never released in any form. Grand total: 30 songs and more than an hour of OPERATION IVY stuff that most people have never heard.

The sound quality on some of these tracks is excellent, while most range from good to very good. There are no completely unlistenable tracks here, as far as sound quality goes. A couple of the previously-unreleased songs are very good songs. It makes me wonder why they were never put out. The remaining unreleased songs are OK, but nothing fantastic. It is interesting to hear alternate versions of so many OP IVY favorites. These versions are rougher and have more of a ska feel. I can live without the two instrumentals, but other than that, this is one great bootleg. The fans are really going to flip over this one!

GENITAL DEFORMITIES/SUBCAOS CD Ataque Sonoro Records Apartado 1789 1017 Lisboa Codex Portugal

England's GENITAL DEFORMITIES has the funniest band name in this issue. Now, do you want to hear about their music? GD plays simple hardcore with a lot of low end and a faint metal influence. The music is OK. However, the vocals sound like they would work better with a metal band. Lose the singer (or make him sound less evil) and work on some more original structure. Not bad.

The Portugese band SUBCAOS really picks things up with 17 potent, crusty, thrash songs akin to HIATUS or DOOM. (In fact, there's a SUBCAOS/HIATUS 7" out that I'm trying to track down.) Some of the vocals and the drumming remind me of Italian thrashers DECLINO and IMPACT. The SUBCAOS stuff makes this CD worth getting. And, if you happen to like GENITAL DEFORMITIES, consider it a bonus.

INKISICAO/X-ACTO CD Slime Records Apartado 1789 1017 Lisboa Codex Portugal

The Portugese language, like Italian, has a certain fluency that makes it great for hardcore singing. At the same time, it can sound very aggressive. Both of these bands are from Portugal and sing in a mix of their native tongue and English.

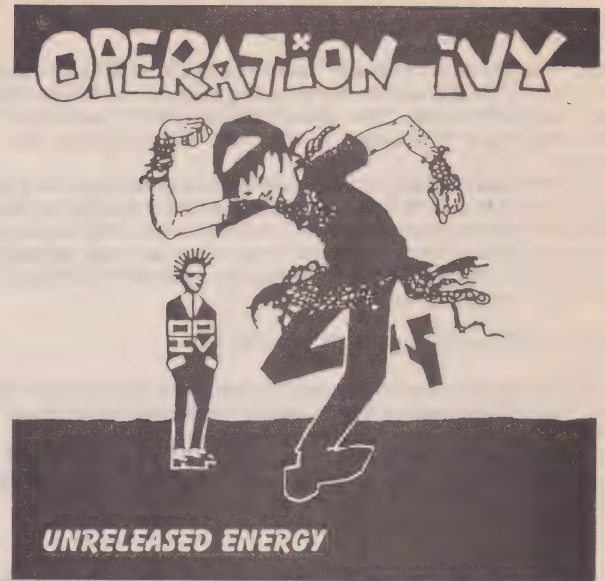
INKISICAO, I am told, is the most popular hardcore band in Portugal. The band plays a type of quick, urgent thrash that I thought had died out eight years ago. Early NEGAZIONE or CCM would be a fair comparison.

X-ACTO is a bit slower and has more emphasis on tunefulness, as opposed to INKISICAO's all-out thrash. The result is scrappy and simple. I think that if I knew Portugese, I would be singing along with this after a few plays.

DEFORMED CONSCIENCE/3 WAY CUM 7" Sludge Records BP 77 75623 Paris Cedex 13 France

Connecticut's DEFORMED CONSCIENCE offers their best material to date. The song writing and production are superior on this. DEFORMED CONSCIENCE is a hard band to peg. They are not crust or grind, although most of their fans fall into those categories. I think DC sounds like a modern version of NEGATIVE APPROACH with some other harsh influences, such as INFEST, thrown in for good measure. Three songs and no clunkers. DC is one of the more original hardcore bands around today.

3 WAY CUM, Sweden's latest in a long line of fine bands, plays four great songs. 3WC continues the Scandinavian tradition of power and hooks. Unlike so many blatant thrashers of today, 3WC plays distinguishable tunes that hit full force. The male and female vocals remind me of HEALTH HAZARD or NAUSEA. Good musicianship and genuine rage is a lethal combination.



DOOM "Police Bastard" 7"

Profane Existence

In case you missed the three or four earlier pressings, Profane Existence has re-issued this UK crust band's 1989 masterpiece.

On this release, DOOM is coarse and raw. The production is not as good as on their more recent works, but the power can not be held back. "Police Bastard" is a fucking anthem, I tell you. Another classic back in print.

HIATUS "Way Of Doom" 7"

Profane Existence

This record is a re-issue of a 1989 release. HIATUS, from Belgium, plays a very similar style as the UK's DOOM. The guitars are the dominant element in the mix. The vocals are throaty and crusty with lots of long, drawn out yells. Like DOOM, HIATUS tends to stick to the 25-word-or-less rule of lyrical composure. An example would be (and I am making this up) something like, "Laaaaaaaaaambs! We are all lambs! Led to the slaughter -- the fucking slaughter! Laaaaaaaaaambs! Laaaaaaaaaambs! Baaaaa Baaaaa Baaaaa!"

You get the idea. Pretty good, but not essential. Laaaaaaaaaaaaaaaaaambs!



Audio Reviews

COCKNOOSE "Pain From The Prairie" 7"

Baloney Shrapnel

Sounding very much like older GG ALLIN or THE PINK LINCOLNS, COCKNOOSE lays down four snot-covered, three chord wonders. And they look a lot like ANTISEEN, too. Simple punk rock always sounds good.

V/A "Fat Music For Fat People" CD

Fat Wreck Chords

I don't know if this CD is available to the general public or if it's strictly a promotional release. All of the songs on here have been released or are about to be released on Fat Wreck Chords.

The bands on this disc are: PROPAGANDHI, LAG WAGON, STRUNG OUT, GUNS N WANKERS, NO USE FOR A NAME, BRACKET, TILT, FACE TO FACE, GOOD RIDDANCE, 88 FINGERS LOUIE, RANCID and Fat's fearless leaders, NO FX.

Some observations: Almost all of the bands sound like variants of NO FX. PROPAGANDHI is the snottiest and most punk, with two songs, including one called, "Homophobes Are Just Pissed 'Cause They Can't Get Laid." NO USE FOR A NAME has touches of BAD RELIGION in both style and structure. BRACKET is really good. They play simple pop punk that skips along smoothly. TILT is still pretty barfy. I didn't like any of the stuff they did on Lookout and I don't like this. The vocals are annoying and "sung." Musically, most high school kids can play better than this. The song is from a forthcoming LP on Fat. RANCID, who recently made the jump to Epic Records, plays one scruffy, ska-tinted punk song from the "Radio, Radio, Radio" 7".

Most fans of this type of music probably already have all of these songs. It's a good collection, but I'm not crazy about comps of previously-released stuff.

FLOOR "Madonna" 7"

Bovine Records

PO Box 2134

Madison, WI 53701

Fans of heavy plodcore need to check this out. I don't get into this sound very often, but there are a few bands who do it well. FLOOR is one of them. Slow, distorted guitars and tortured vocals roll over pounding drums, making for a nearly BLACK SABBATH-like experience.

Criticisms: 1. The drum sound could have been better. 2. The guitar should have been turned up a little. 3. The title track is pretty crappy. 4. No lyric sheet.

PYOGENESIS "Waves of Erotasia" CS/CD

Nuclear Blast America

PYOGENESIS plays gloomy "mood metal," complete with chirping bird sound effects, acoustic guitars and vocalization by Oscar the Grouch. Uh, yeah.

MESHUGGAH "None" CS/CD

Nuclear Blast America

Funny name for a band, MESHUGGAH, is. But, the Swedish metal band packs quite a wallop. The choppy, staccato guitars bring to mind HELMET. I like a band that plays lots of power chords. On occasion, the guitarist gets into some noodling solos that I can do without. But, hey, this is metal. I prefer MESHUGGAH when they keep it simple and powerful.

The vocals are very strong, like a more pissed-off James Hetfield. Thankfully, there are no garbage disposal metal vocals on this. I would like to see the band pare down their songs a little. Maybe lose some of the segues and bridges and just stick to the choice headbanging parts. Why metal bands always feel the need to strut their "talent" with long solos is beyond me.

INCANTATION "Mortal Throne of Nazarene" CS/CD

Relapse Records

Death metal! They thank Ronny (sic) Deo (sic) "for his hard work and help over the years," as well as Tampa's infamous Ace's Records and MORBID ANGEL. The insert has a drawing of demons groping good-looking naked chicks. And I had to look at their band logo for a *really* long time before I could read it.

Yes, this is death metal! The vocals are low and guttural. The guitars are tuned low. It packs a punch. It makes me sweat. If this doesn't make you dismember your family, nothing will! To quote the back of the first METALLICA album, "Bang the head that doesn't bang." R. Burch '83.

CIVIL DISOBEDIENCE "In A Few Hours Of Madness" 7"

Havoc Records

PO Box 8585

Mnpls, MN 55408

Pretty punk but not all that special. CIVIL DISOBEDIENCE comes across as a hybrid of ANTISCHISM, LOGICAL NONSENSE and FILTH. It's fast and snotty as hell, but something about this record leaves me a little cold. Too many dumb samples, too.

AUS ROTTEN "Fuck Nazi Sympathy" 7"

Havoc Records

AUS ROTTEN crusts it up on five songs that harken back to early-mid 1980s peace punkers like CRUCIFIX and CONFLICT. The guitars are very similar to DISCHARGE. I also hear some more modern influences like BLATZ. Catchy vocals keep things moving along. It's punk as hell.

ROT "Cruel Face Of Life" CD

Morbid Records

Postfach 3

D 03114 Drebkau

Germany

With 42 songs here, this disc may be considered grindcore's version of the first DRI album. This Brazilian band has quite a following in some circles, although their brand of noise doesn't do much for me. For references, consider FEAR OF GOD and early NAPALM DEATH. However, ROT doesn't touch either of those bands in playing ability.

Twenty-one of these songs are new, while the remaining twenty-one were previously released on the "Drowned In Restrictions" and "Almighty God" 7"s. Major grind fanatics may get into this, but I have heard more impressive.

SHITLICKERS/ANTI-CIMEX 7"

Bootleg

Here is another quality bootleg that is bound to be a boon to frustrated record collectors. Someone with good taste bootlegged two rare Swedish pre-crust classics on one 7".

The SHITLICKERS side is the entire "Cracked Cop Skulls" 7", originally released in a small pressing in 1982. The music is typical Scandinavian thrash. In other words, it's powerful, pissed off and tuneful.

The ANTI-CIMEX side is the entire "Anarkist Attack" 7", which came out around the same time. Again, the music is a fine blend of chaos and catchiness. The guitar is what gives ANTI-CIMEX so much power.

To the bootleggers, on behalf of record scroungers everywhere, thanks.

V/A "Lake County Freak Show" 7"

Dental Records

PO Box 621

Grayslake, IL 60030

The four bands are LUNKHEAD, NOSTRILSAURUS, THE SMOOTHIES and STAMPY. All of the bands sound exactly the same except for THE SMOOTHIES who sound exactly the same but with a female vocalist. Now, just because I said all of these bands sound the same does not mean it's bad. In fact, all of the bands have a catchy, up-tempo, pop-punk sound. This is like a minor-league Lookout Records release.

My only complaint about this is that the cover art, label art and insert are pretty crappy. An otherwise fun and respectable first release from a new label.

OTTAWA/JIHAD LP

Abiology Records

PO Box 96

Milford, MI 48381

Council Records

4710 Williamson

Dearborn, MI 48126

Quite a righteous split label/split band release! OTTAWA has a dumb name but plays some infernal thrash, like a much faster BORN AGAINST or CAPITALIST CASUALTIES. They get 14 songs on their side. Bonus points are earned for the SLAYER rip-off intro.

JIHAD can be compared to RORSCHACH with their hardcore-on-the-brink-of-metal style. JIHAD gets a little nastier than RORSCHACH, but their songs are not as memorable. Nonetheless, JIHAD rocks the house down. I love this hateful stuff.

Audio Reviews

VOORHEES "Spilling Blood Without Reason" LP

VOORHEES "Violent..." 7"

Armed With Anger

PO Box 487

Bradford

West Yorks

BD1 4UZ

UK

Holy shit! I'd heard that VOORHEES was incredible, but I was unprepared for the mayhem that tore through my speakers. England's VOORHEES can most closely be compared to CAPITALIST CASUALTIES, but with more power, more playing ability and more anger. Another obvious influence is INFEST.

With song titles like, "Death To Pigs," "Build More Bombs" and "Kill Yourself," VOORHEES may just be the world's most endearing band. They are welcome at my house anytime.

The 26-song LP destroyed me. The 10-song 7" is slightly less potent but is still stronger than 99 percent of the stuff coming out these days.

DEAD WRONG 7"

Armed With Anger

Gee, I had high hopes from the label that put out VOORHEES, but this band is a fucking turd. Seriously crappy "alternative" rock. Yuck.

GODAMN demo

Doug Saretsky

863 E. High St. #305

Lexington, KY 40502-2133

GODAMN is from Kentucky, but you'd never guess that from listening to their demo. The band sounds more like the recent wave of Japanese grinders like WARHEAD, DEATH SIDE and BASTARD than anything else. Occasionally, touches of classic Scandinavian hardcore break through.

The sound quality is slightly rough and the playing is quite simple, but this is a demo tape after all and nobody is expecting a polished masterpiece. Nonetheless, GODAMN possesses a certain gleam that could be a foreshadowing of something great. When they get around to putting out vinyl, they should be really good. Bonus points for the TERVEET KADET and ICONS OF FILTH cover songs. Send a few bucks or something in trade.

ROT/MINDFART 7"

Grinding Madness Records

Brouwerijstraat 1

B-3290 Diest

Belgium

ROT, from Brazil, fails to impress me with their generic grindcore. The main problem is that the recording is all mid-range -- and all of the songs sound the same.

Meanwhile, on the other side, Belgium's MINDFART suffers from the same problems on their live tracks. However, MINDFART plays a little better. All in all, not much happening here. I should have saved my money and rented one of those delightful talking-baby movies with John Travolta.

OFFSPRING "The Unreleased/Unheard Demos" 7"

Bootleg

Before THE OFFSPRING wew the heart throbs of the dopey M-TV crowd, they were a run-of-the-mill pop punk band. The two songs on this boot are supposed to be unreleased demo tracks. They are noticeably rougher than anything the band has done lately, as can be expected. Both tunes are typical Southern California melodic hardcore, like THE ADOLESCENTS or, of course, BAD RELIGION. The songs are OK and representative of the stuff the band did in their first four or five years of obscurity. The sound quality is really good for a bootleg. Kind of catchy, but not crucial.

The best thing about this bootleg is that on the back cover it says, "If you'd like to commet (sic) on this record, please call 1 (800) 568-7655." You're welcome to call, but the guy who answered had no idea what I was talking about. I suggest you and your friends call at least 30 times a day.



BAD RELIGION "Generator Demos" 7"

Bootleg

BAD RELIGION of yore played some of the best melodic hardcore ever. I would give my left testicle to put out an album as good as "Suffer." However, I thought the band started to lose something by the time they put out "Generator."

With that in mind, only the most die-hard BAD RELIGION fan would need to own a two-song 7" bootleg with practice versions of previously-released tunes. Nonetheless, hearing these rough versions is kind of interesting. The songs are "Atomic Garden" and "Generator."



heavy rotation

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